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.B22
BWV1002
1940

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119
.B2
BWV1002
1940

TRANSCRIPTIONS FOR HARP BY CARLOS SALZEDO

BACH, JOHANN SEBASTIAN
Bourrée, from the Partita I ..... .50

CORELLI, ARCANGELO
Giga ..... .50

COUPERIN, FRANÇOIS
Sarabande, from the "Quatrième Concert Royal" ..... .50

DURAND, A.
Chaconne ..... .60

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Gavotte from "Armide" ..... .50

MENDELSSOHN, FELIX
Spring Song ..... .50

PESCETTI, G. B.
Sonata in C minor ..... .90

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Rigaudon ..... .60
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NOTE

Explanations of the new signs used in this piece can be found in "Modern Study of the Harp," by Carlos Salzedo (*Edition 1746*), and in "Method for the Harp," by Lucile Lawrence and Carlos Salzedo (*Schirmer's Scholastic Series, No. 209*).

L'explication des nouveaux signes employés dans ce morceau se trouve dans "L'Étude Moderne de la Harpe," de Carlos Salzedo (*Edition 1746*), et dans la Méthode pour la Harpe," de Lucile Lawrence et Carlos Salzedo. (*Schirmer's Scholastic Series, No. 209*).

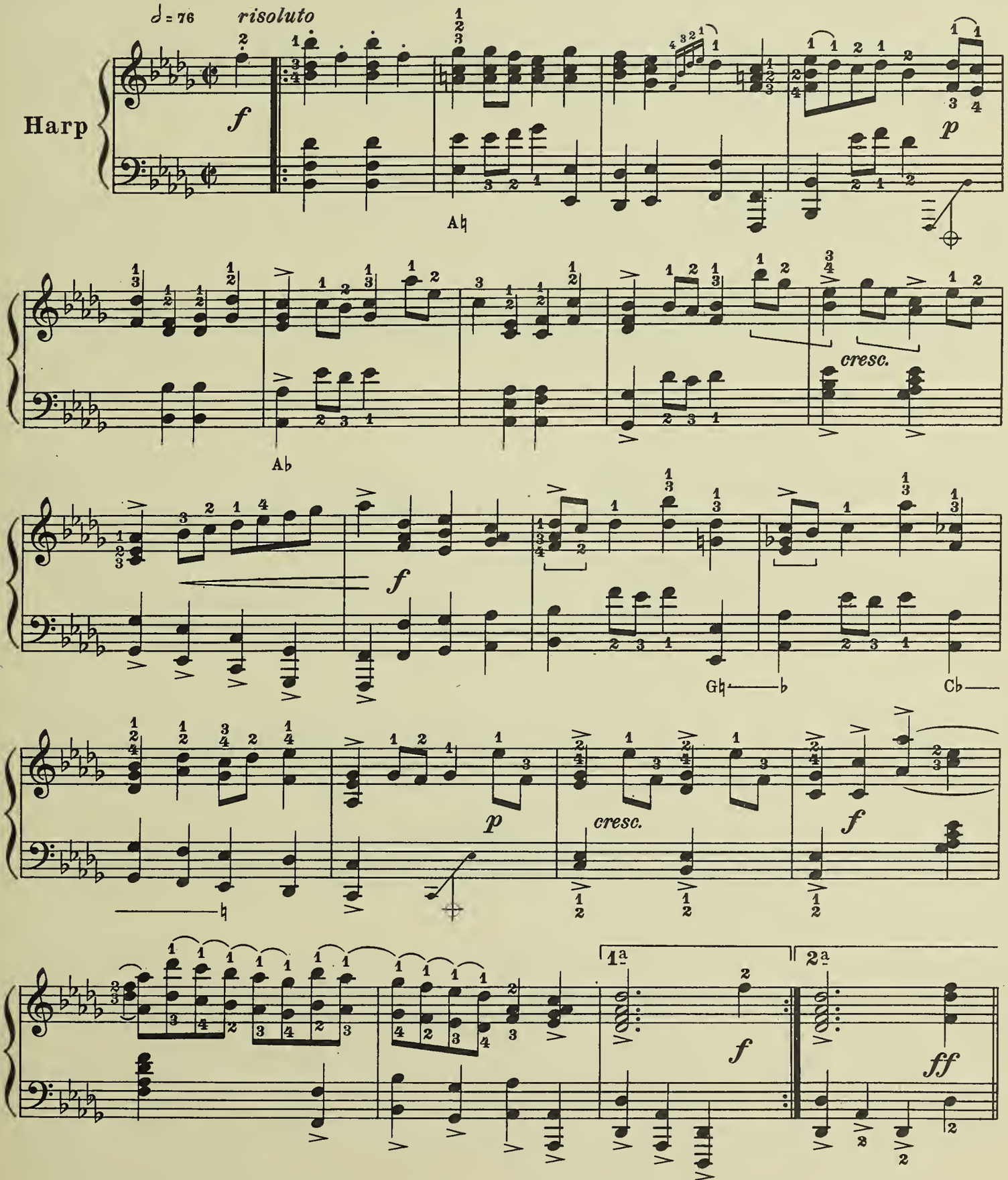
31385-6

Bourrée

From the Partita I

Transcribed for Harp
by Carlos Salzedo

Johann Sebastian Bach
1685 - 1750



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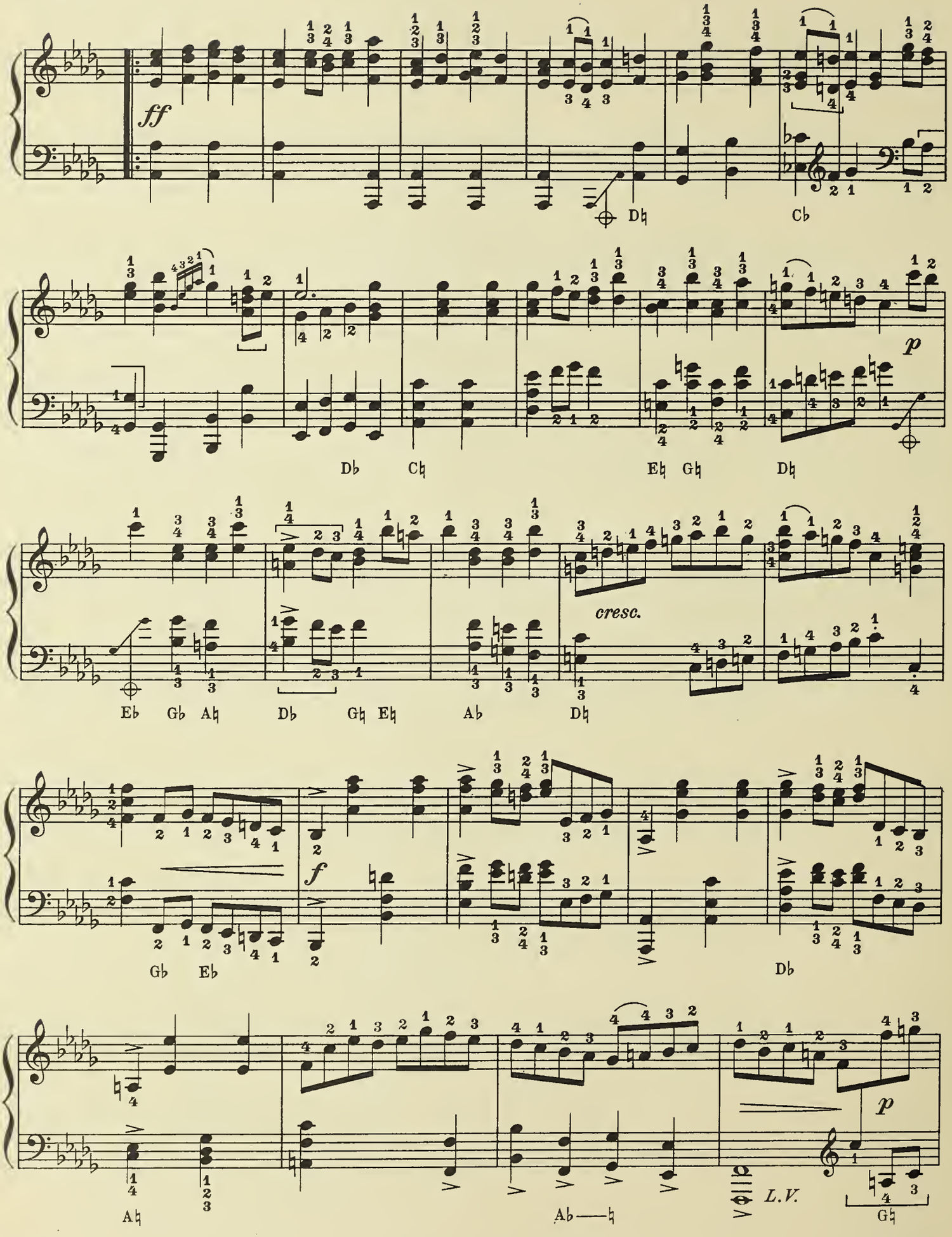
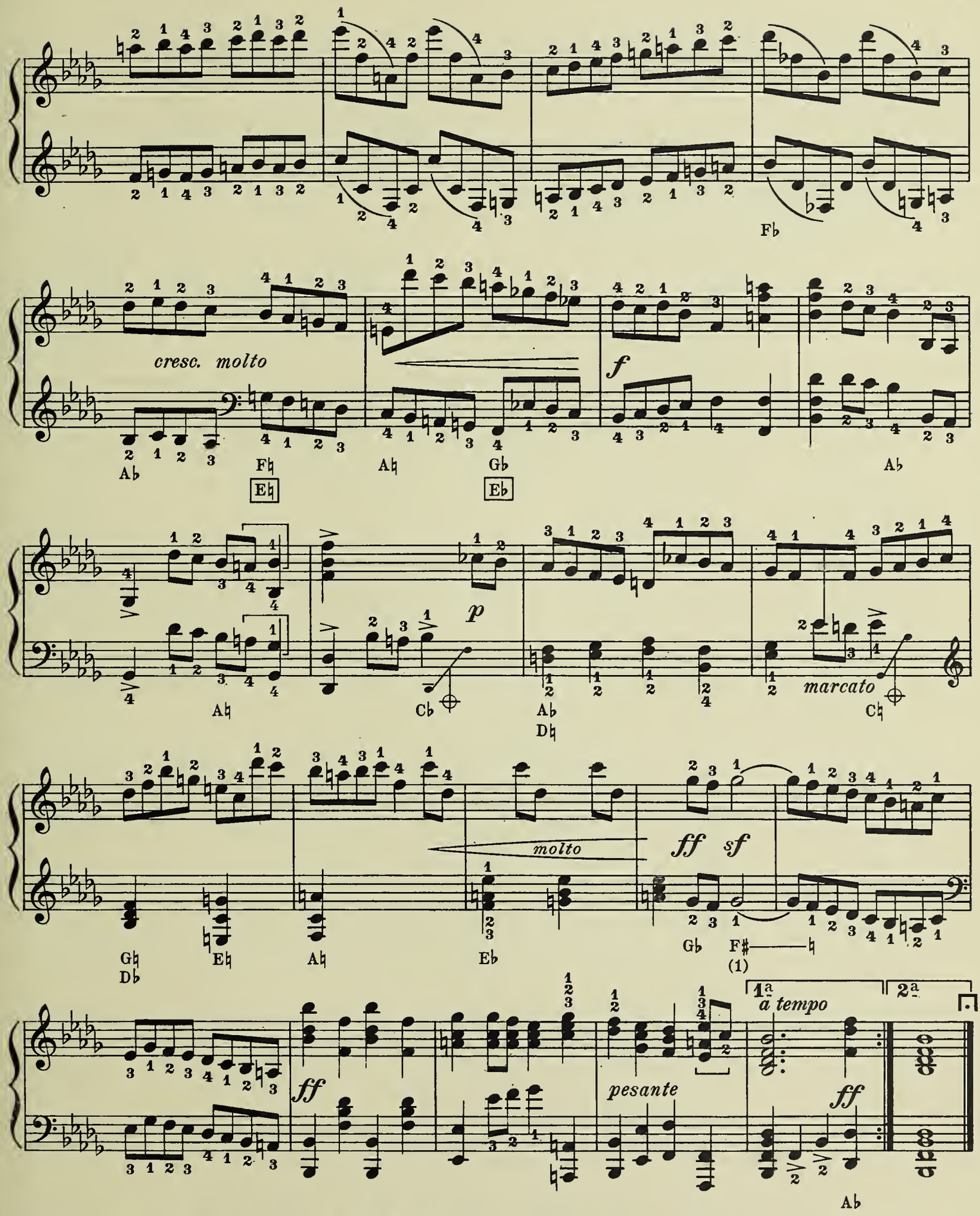

ff
D♮
C♭
p
D♭
C♮
E♮
G♮
D♮
cresc.
E♭
G♭
A♮
D♭
G♮
E♮
A♭
D♮
f
G♭
E♭
D♭
p
A♮
A♭—♮
L.V.
G♮



(1) Jouez seulement le Sol ♭; la pédale Fa ♯ n'est employée que comme renforcement du Sol ♭.
Play only the G♭; the F♯ pedal is used but to reinforce the G♭.

CARLOS SALZEDO

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METHOD for the HARP

In collaboration with
LUCILE LAWRENCE

(*S. S. S. 209*)

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THIS work contains fundamental exercises with illustrations and technical explanations, serving as an introduction and complement to Carlos Salzedo's "Modern Study of the Harp." In addition, this method contains fifteen Preludes for beginners, each of which has been purposely written in a different key in order that the beginner may become familiar with the manner of key formation on the harp.

The manner of producing chromaticism (pedals) is one of the principal assets of the harp.

In these Preludes, the pedals have been used extensively to avoid harmonic monotony as well as to give beginners the opportunity of becoming acquainted at once with the use of the pedals. They are also advantageous to the musician who desires to become acquainted with the many resources of the contemporary harp.

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Metronomic tempi have been purposely omitted. Players will regulate tempi in accordance with their technical ability. The sonorous substance of these exercises has been calculated to fit various tempi without losing musical value.

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